rapidly-changing scene will have shifted completely to the commonplace, and that but for the evidence of your faithful canvas your experience would seem to have been but as a dream.

In these brief periods of peculiar interest, the most ordinary distance becomes worthy of attention; but for a foreground, where we must deal more with realities, we are often at a loss to find what seems adequate. No foreground! we exclaim despondently; but some foreground is a physical necessity! What is it? Let us take care that we recognize what we see. Sometimes a mere stretch of sward or a weedy growth will serve very well if honestly treated. Perhaps, when prospecting, a little turn may bring a mass of vines or roadside flowers in just the right position to constitute a foreground, where otherwise they would have been ignored.

One is at least certain to find something available for pencil sketching everywhere. Occasionally it is a relief to dispense with colors and all that goes with them, and return to the simple sketch-book and pencil; besides it does no harm to keep up practice with the pencil. Very often one's pencil work may not be equal to his painting. The use of color tends to make the hand impatient regarding pencil strokes, we forgetting that each one must convey a meaning of its own; and those who work constantly in oils become so accustomed to laying on lights instead of sparing them and working around them, that they have to ply the pencil with care. Then, too, it is sometimes hard to be deprived of that great auxiliary, color, and depend entirely upon form, light and shadow—the representative, not the imitative.

We might peep into a great many portfolios and find but little landscape in pencil that would compare favorably with the best woodcuts and lithographs extant. Especially is this true at the present time and in this country.

When no striking views present themselves, try to select from whatever there may be some little glimpses that will lie here and there on a page of a sketch-book. A medallion represents the natural field of vision, and may be chosen in the following manner: Make a circle by bringing together the tips of the thumb and forefinger, and hold it far enough from the eye to enclose a very small bit of landscape. When this is fixed upon something desirable, note the limits, and keep them in mind. Now strike a perfect circle upon your paper, and sketch the scene in it.

Avoid hard, sharp-pointed pencils. A soft blunt pencil does not necessarily make a dark heavy touch; that depends much upon the character of the stroke and somewhat upon the kind of paper used.

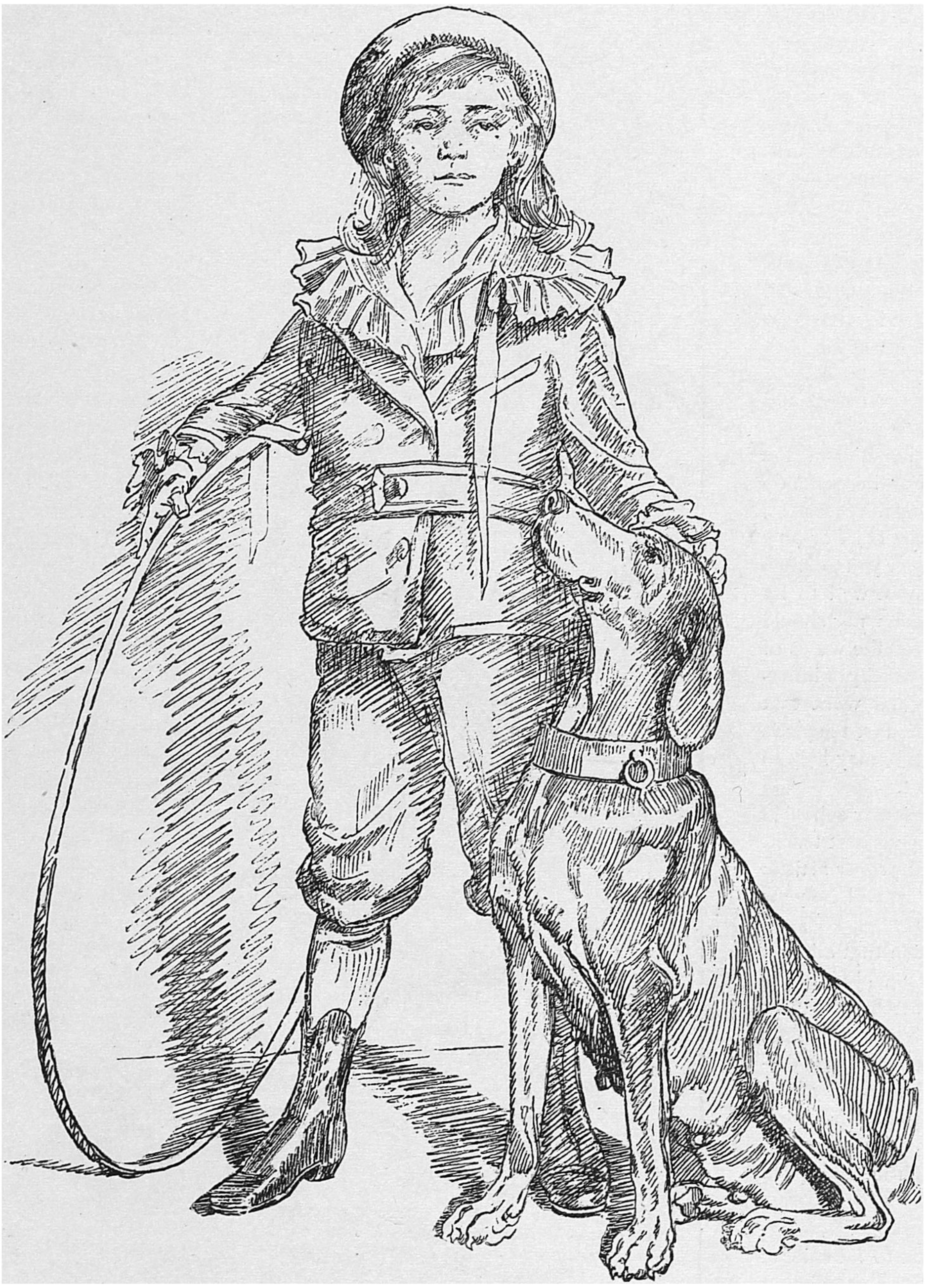
Little views of this kind will not bear such broad effective work as ordinary good-sized sketches; but be sure that they are not hard and specky, and let their manner of light and shadow have their full values.

With large, strong sketches, the usual method of letting the work fade off on the margin is an advantage; especially in the foreground, if one is not obliged to bring everything up to a positive line, features that are not particularly desirable may be made to serve effectively. In all cases the sketches should be adapted to the character of the landscape.

Have faith in Nature! Some of her simplest offerings, if treated with loving appreciation, may afford more than the casual observer would ever suspect.

In our changeable climate, where we can count with but little certainty upon favorable opportunities for sketching, let us take care that the season does not go by and leave us with meagre portfolios. After the summer's rich gifts, the liberal hand of autumn scatters its jewels on every hillside, through every valley; then the soft haze of Indian summer floats kindly over the face of Nature, and we have no suspicion of waning beauty. Thus protected, she holds her own even to the verge of winter. Many views that attracted little attention when they presented simple green and blue tones will, during the transformations of the closing season, become marvellously beautiful; and happy are those who can linger for late sketching.

H. CHADEAYNE.



A STANDING POSE. BY EMILE WAUTERS, AFTER HIS PORTRAIT OF MASTER SOMZÉE.

(SEE "PORTRAIT POSING," PAGE 29.)

China Painting.

THE painting of faience, on the biscuit, makes good preliminary practice for the amateur. On account of the great heat required, but few colors can be used, and the management of these will be easily learned. A somewhat rude execution is not out of place, and firmness of touch with a full brush is acquired perforce, because without it there is no result, the color sinking into the crude paste. But most amateurs want to proceed as soon as possible to overglaze painting on porcelain, because of the possibilities of high finish, and the complete range of colors which it offers. We translate for their benefit some remarks of M. Eduard Garnier.

* * *

IN the first place, M. Garnier advises that the prepared colors in powder, bought from a dealer in artist's materials, should be triturated over again on a glass slab with a palette knife, or, better, a small glass pestle. A little turpentine must be added during this grinding. The colors so prepared fresh from powders he prefers to tube colors. To keep the powdered colors from moisture, they should be contained in small glass bottles, securely corked and ticketed. The palette with saucers or divisions for the colors should have a box to preserve it from dust when not in use. The commonly used tin box in which are packed most of the materials used by the amateur is sufficiently good for this purpose. For certain kinds of work it is well to have, in addition to the palette, several large pieces of thick glass for colors to be used in quantity as quickly as they can be taken from the ground glass slab. These glass palettes should each have a piece of white paper glued to the under surface. Besides turpentine (which should be rectified) "fat oil," as it is called in the trade, is used to prevent too quick drying, and spike oil, at times, to hasten the drying of the color. "Fat oil" may be prepared by simply putting some ordinary turpentine in shallow saucers under a bell-glass, to keep out dust, but with the rim a little raised, to let in the air. In summer they should be exposed to the heat of the sun for a day, and in winter to the ordinary heat of a living-room. The turpentine becomes, by evaporation, thick, yellowish and of the consistence of honey. This is "fat oil" of the best quality. A bottle stopped by a pierced cork in which a bit of goose-quill has been inserted is used for holding and disposing of the turpentine. For the "fat oil," a bit of the handle of a fine paint-brush is used instead of the goose-quill, so that only a single drop of it can be taken at a time, a too liberal use of it leading to very bad accidents in the firing.

* * *

THE pestles and grinding slabs must be perfectly cleaned after each grinding with rags moistened with alcohol. It will be well even with the greatest care to have separate slabs and pestles for the colors containing iron, and for the brighter colors, such as carmine. The least trace of an ochre or other iron color will tarnish carmine in a very perceptible way. For these latter colors it is necessary, too, to have a palette knife of horn or ivory instead of steel.

* * *

THE brushes of otter or marten hair should be chosen with great care, and be kept perfectly clean. Beside the forms commonly used in water-color painting, there are special blending or stippling brushes of various forms, round, square and top-shaped, which are necessary.

* * *

BEFORE tracing or drawing the design on the porcelain, a little of a mixture of turpentine and "fat oil" is to be applied to it with a clean linen rag. This when dry will give a "tooth," which will catch and show the crayon. Lithographic crayon is commonly used, because the marks made with them burn out in the fire. In pouncing, the prepared design is fixed at the proper place by little pellets of modelling wax, and a little powdered charcoal, taken up with a small roll of soft cloth, is dabbed on through the needle holes made in the design. Tracings can also be made with transfer paper of any color. If the process of transferring or of drawing should dirty the porcelain, the outline is to be gone over with a fine brush, using thick carmine (water color). When this is dry, a rag dipped in turpentine is passed over the piece, removing all the charcoal or crayon, and leaving the carmine outline, which itself disappears in the fire.

* * *

CRIMSON LAKE (oil color) is sometimes used to gain reserves of white on a colored ground. Suppose that the ground of the piece is to be a deep blue; then, after obtaining an outline by one of the methods described above, it is gone over with a deeper blue than that to

be used for the ground. This is let dry, and the ground color is carried right over it, so as to cover the entire piece. This ground color is also let dry, and then, the next day, the crimson lake, in oil, is painted thickly over the part that is needed to be white. It is allowed to soak into and completely mix itself with the enamel color, which can then be removed from the "reserve" by rubbing with the finger covered with a piece of linen. Some traces of the lake may remain on the cleaned surface; but they do not matter, as they will entirely disappear in the firing.

HINTS TO TEACHERS OF CHINA PAINTING.

II.

IN many studios pupils are taken who receive lessons in payment for various services rendered. This is well enough for the recipient and for the teacher, but to others it is often a fruitful source of annoyance. Never bring such pupils into a miscellaneous class. In the first place, because they generally require more of your time than the other students; and, in the second place, because they are apt to be insubordinate, and so set a bad example. It will save you time and patience if you can contrive to give such pupils private lessons out of the ordinary class hours. This is not said in disparagement of persons who, through no fault of their own, fail to pay in cash for their tuition. Far from it; indeed, such pupils often do the most credit to the teacher, and they are by no means to be neglected. Had they not appreciated the value of your assistance, they would not have made advances to you.

Do not seek to impress *your* style on your pupils, but your methods. Teach them to *think* for themselves, and then they will *act* for themselves.

Do not continually expatiate on the beauties of the foreign wares, as some teachers do. For instance, do not make it appear that imitations of Royal Worcester, Dresden or Sèvres are, in your opinion, the chief or only end of china painting. It is well enough for you to know how to do each and all of these, but it is not well to let them be the end and aim of all your ambition, nor should you give your pupils the impression that the wares of these famous factories are the only ones worthy of imitation. The strides in the direction of original work that have been made in this country during the last ten years are something to be proud of, and you, too, may help to form style, instead of being a mere copyist.

Do not follow too closely after any particular school in choosing your designs. Nature itself is your best teacher, and—assuming that you have received proper artistic grounding—your own tastes and intuitions will be your safest guides.

Do not give your pupils the impresssion that all you know can be learned in three or four lessons, just to entice them into it. Tell them candidly all it has cost you in time and patience to reach your present standpoint; tell them also of the satisfaction accruing from your diligence and application. Rouse their enthusiasm by your own; but let it be from small things to great—not from a head to a daisy.

Advise the wearing of a long-sleeved, high-necked apron in the studio.

Keep your work-room uncarpeted if possible.

Some artists advise the addition of flux to all colors; others do not require it. Here you must experiment and use your own judgment.

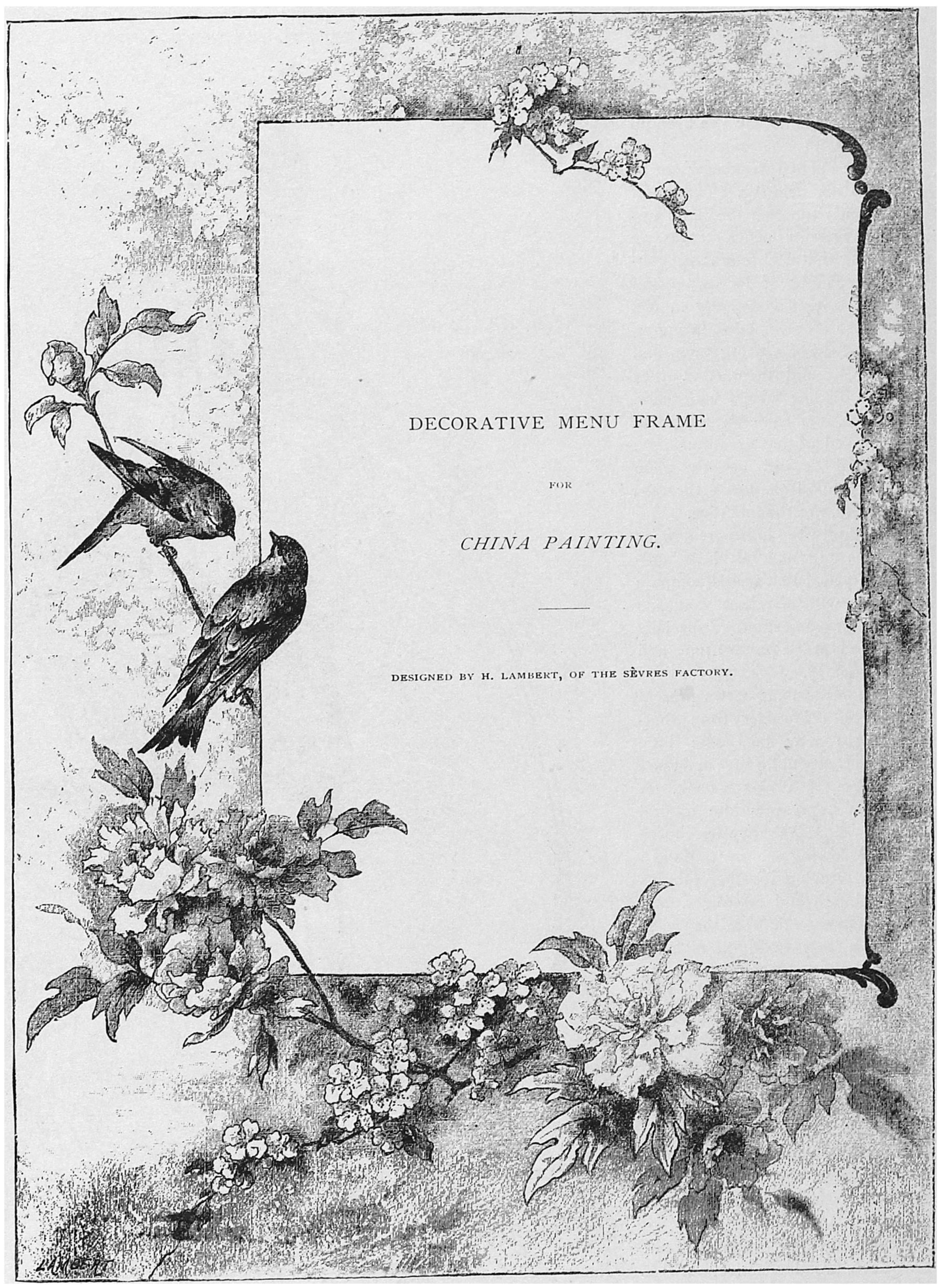
In making pads for grounding, use sarcenet silk or fine old linen handkerchiefs instead of chamois skin, as many advise. Should the color become sticky, add more lavender or clove oil. If you understand grounding thoroughly, you will have no difficulty in teaching a pupil, when the modus operandi is done by your own hand. Too many try to do this from books.

Encourage the use of large brushes, but do not use cheap brushes. There can be no greater mistake than the use of cheap materials for art work of any kind. Better have one good brush and use it for everything than several inferior ones. A common fault with china painters is to use small, fine-pointed brushes. From the very beginning accustom pupil to a large, flat brush.

Few students really appreciate the benefit and the helpfulness that comes from a perfectly clean brush. Cleanse first with turpentine, then with hot water and soap; then rinse in clean water and point with your lips. It is a matter of taste then whether the brush is clean. Have a wooden handle for each brush, and an undisturbed corner in a stationary box for each.

Keep a separate brush or brushes for gold, and also a separate palette, which keep where dust will not gather upon it, and never wash it off. When it is not in use, pour a little alcohol on the palette. Scrape up carefully with a horn or bone palette knife, *never* with a steel knife, and leave the scrapings in the middle of the palette. The alcohol will soon evaporate, and the gold be ready to rub up with turpentine for the next lesson.

The gold must flow from the brush evenly and continuously, just like the color preparation. If it does not, thick fat oil may improve it more than turpentine. Liquid gold, while good for some purposes, will not be found thoroughly satisfactory; therefore buy the gold already prepared on little slabs of glass. Liquid gold



DECORATIVE MENU FRAME FOR *CHINA PAINTING.*

DESIGNED BY H. LAMBERT, OF THE SÈVRES FACTORY.

is very good for spatter work or stippling backgrounds. A minute portion of the dry gold can be transferred to a separate glass palette and worked up as desired.

You can work with gold over color after it has received one firing. Your design can be drawn with a pencil over the tint or with water-color. Gold does not require as strong a fire as color.

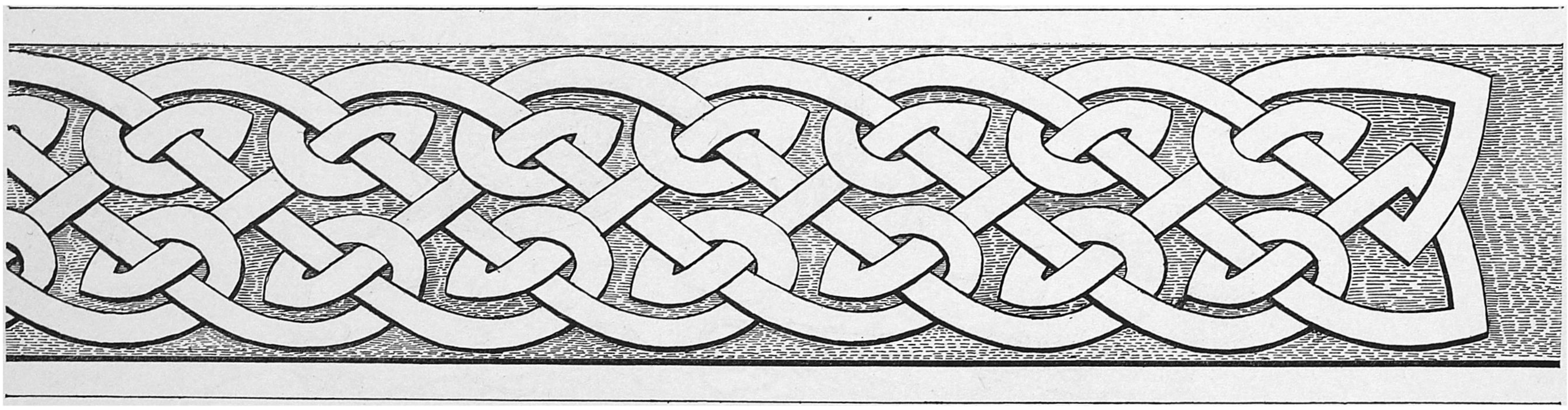
Be exceedingly careful in painting correctly with gold, for you cannot erase or wipe off an error; a purplish stain is sure to be developed by firing.

If you have a convenient spot to place a kiln, by all means own one—a gas kiln, if you live where gas is obtainable, or a charcoal kiln if you do not. If you have any mechanical skill you can master either of these to your own and your pupils' satisfaction. The outlay may seem great at first, but you will soon cover it by firing for your pupils and others.

If you must have a charcoal kiln, it is best and safest set out of doors, away from wooden buildings or board fences. Particular directions, much more explicit than is given in the circular, were printed in The Art Amateur for January, 1888 (unfortunately now out of print—Ed. A. A.). If these are strictly followed, there will be neither delay nor danger nor uncertainty in the process. If you use a gas kiln, the smallest size will be the most easily managed. The circular will tell you how strong a flow of gas will be needed, and a man from the gas works will be able to graduate that for you in any room where you choose to place your kiln. A strong bench or kitchen table will hold it. The bench will be preferable, as the top of the kiln will be below your eye. Still better is a little platform of bricks just large enough to hold it. The expense of firing a gas kiln is much smaller than of one fired with charcoal. It takes two hours in either case to do the firing. The advantage of firing your pupils' work you can readily see will be immense to you as well as to them. Pieces of ware inadvertently smirched can be erased at the last moment, and then the loss of time in carrying to and from the distant kiln is saved.

If you have begun to teach china painting in order to cover the expense of your own lessons mainly, by all means continue with your lessons; learn all that you can, make yourself thoroughly conversant with the subject.

L. STEELE KELLOGG.



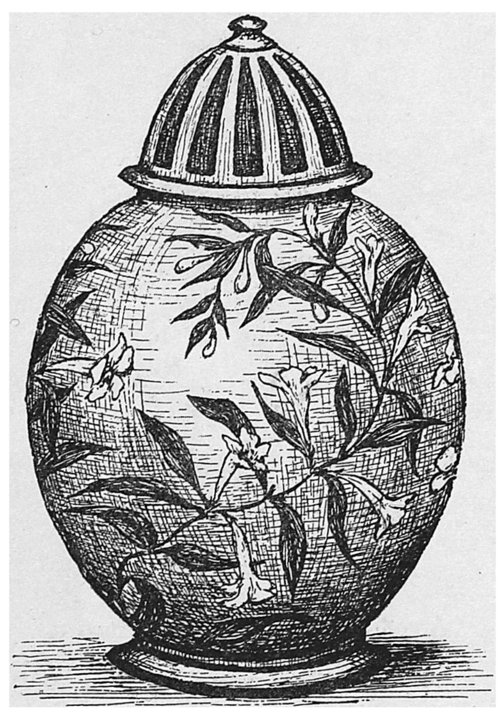
OLD CELTIC "STRAP-WORK" DESIGN. SUITABLE FOR CHINA PAINTING, WOOD-CARVING, AND GENERAL DECORATION.

TREATMENT OF DESIGNS.

FOR the treatment of the jasmine decoration for a "Pot-pourri Jar" (Supplement Plate 685) "Kappa" furnishes the following directions: For the flowers use silver yellow, shading with brown green; for the leaves, apple and brown greens; for the stem, brown. The jar of the shape shown in the illustration, with perforated cover, is furnished by Cooley, of Boston. It can be procured from dealers in china. The design, of course, may be used for a jar of different shape. For the background use the white of the china clouded with gold. Outline the design in gold, and gild also the base of the vase, the knob and the rim of the cover, and there may be a central stripe on each division of the cover.

Having given designs for six plates and the platter for the fish set, we present our readers this month a design for the sauce-dish. This will be followed by another half a dozen plates. If the set is tinted, tint the sauce-dish apple green. Beginning with the tray, make the large flat shell to the right a delicate yellow (yellow for mixing). Work over with deep red brown and brown 108. The small shell beside it is blue gray with pearly tints on the inside; the outside gray shaded with brown. The flat weed make grass green shaded with the same color; the feathery weed gray and the long straggling one brown 108. In the group to the left, the large shell is to be gray shaded with brown green, the smaller one yellow brown shaded with dark brown 108. Directions for painting the sea-weeds have all been given before, the same sea-weeds having been used for the plates. On the dish paint the largest weed in deep red browns and shade with brown 108, the shell blue gray, shadows brown and black, weeds brown, green and pink. Make the backs of the fishes dark blue and shade with brown and black, the sides silvery gray, with a slight suggestion of pink in the fins and tails.

THE following recipe for a gilding size for glass, china, metal, and wood, The London Pottery Gazette says, is generally regarded as a trade secret: "Having put in a metal pot, placed over a slow fire, one pound of good drying oil, bring this to the boiling point, and gradually add four ounces of finely powdered gum animi, continuing the boiling until the whole is of a thick consistence, and then strain through silk. This size is to be kept in a closely stoppered bottle. It will continue tacky longer and give more lustre than any other size."



POT-POURRI VASE DECORATION.

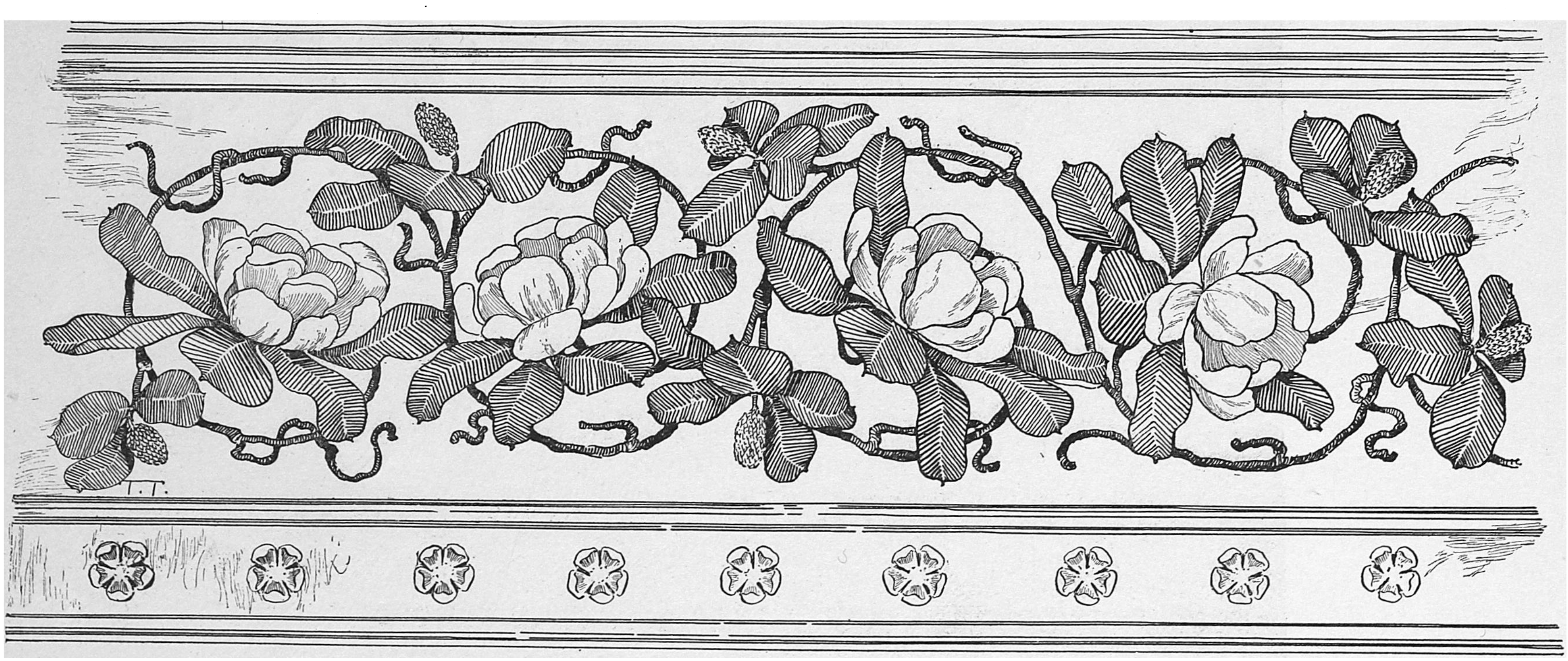
(FOR FULL-SIZE WORKING DRAWING, SEE SUPPLEMENT.)

"COINS rust with time; statues of marble and bronze crumble or are corroded; inscriptions are obliterated; stone walls fall to the earth, and the pyramids themselves are slowly disappearing. Every monument that mankind has thought most lasting yields to time, except the work of the potter," says Ludwig Ritter. "The most frail of man's productions is yet the most permanent. The glorious tints on the majolica ware are still as bright as when they were drawn from the kiln, while the pictures of Raphael and Leonardo, painted in the same generation, are already fading. We have perfect specimens of Greek pottery that cannot be of a later date than a thousand years before the Christian era. Glazed mural tiles have been discovered among the ruins of Babylonian palaces, still bright enough to decorate a king's chamber; and in the catacombs of Egypt are found glazed figures of Ra, the Sun God, of Anubis, and of the sacred Scarabæus, as pure and brilliant in color as the latest production of Deck or Minton."

PALETTES FOR MONOCHROME.

THE following table of Lacroix colors is republished by us at the request of several readers:

GENERAL TINT.	LIGHT.	SHADOW.
Red-brown.	Orange-yellow.	Deep red-brown.
"	Deep red-brown.	Brown bitume.
"	"	Sepia.
Iron violet.	Iron violet.	Gray.
Grisailie.	Light gray No. 1.	Brown-gray.
"	Grays Nos. 1 and 2 and carmine No. 1.	
Bitume.	Yellow brown, brown No. 3.	Bitume Nos. 4, 17.
Sepia.	Sepia.	The same.
Capucine red.	Capucine red, orange-red.	Sepia.
"	Orange-yellow, capucine red.	Red-brown.
Green.	Emeraldstone green.	Deep green.
Blue-green.	Blue-green.	The same.
Blue.	Deep ultramarine.	Dark blue.
"	Common blue (*alone*).	
Carmine.	Light carmine, A.	Deep carm. No. 3.
Purple.	Deep purple — the same at the second firing.	



SEMI-NATURALISTIC SCROLL DESIGN FOR CHINA PAINTING OR GENERAL DECORATION.